



ROLAND YOUNG
and MISS LOTUS
ROBB IN "ROLLO'S
WILD OAT" PUNCH and JUDY THEATRE.

'Daddy Dumplings,' 'Rollo's Wild Oat' and 'When We Are Young' Come In

MONDAY.

Broadhurst Theatre—The Messrs. Shubert will present a three star combination, consisting of Henry Hull, Miss Alma Tell and George Marion, in Kate L. McLaurin's comedy, "When We Are Young." Others in the cast are Frank Monroe, Miss Grace Reels, Miss Helen Gilmore and Miss Dorothy Day. The story has to do with the extravagance of *Harper Curry*, who, when his money is gone, is faced with the necessity of making a marriage of convenience.

Republic Theatre—Earl Carroll will present his second production of the season, "Daddy Dumplings," the joint work of the producer and George Barr McCutcheon. This comedy concerns the experiences of a lovable old man with a passion for making poor children happy. Prominent in the support are Andrew Lawlor, Louis Kimball, Percy Moore and Miss Florence Filin.

TUESDAY.

Punch and Judy Theatre—"Rollo's Wild Oat," a comedy by Miss Clara Kummer, with Roland Young featured. The roster of names includes Miss Lotus Robb, Ivan Simpson, Miss Marjorie Kummer, Miss Edythe Treasurer, Miss Grace Peters and J. M. Kerrigan. The play has been produced under the direction of Miss Clara Kummer.

'HEARTBREAK HOUSE,' THE MOST DISCUSSED PLAY OF SEASON, AROUSSES MANY THEORIES

By LAWRENCE REAMER.

NEW YORK has a new theatrical occupation just at the present time which is undeniably a compliment to Bernard Shaw, and since nothing so shoots up the royalties as discussion, the modest Irish playwright has more than one cause to be satisfied at the theatrical question of the day, which is, "What does 'Heartbreak House' mean?" The Shaw plays may vary in quality, but they never fail to cause more discussion than the works of any other dramatists writing in England.

Of course, there comes along at intervals such a hopelessly dull piece as "John Bull and His Other Island," which can only be painlessly removed as promptly as possible and embalmed between covers where it cannot possibly do harm to anybody who does not deliberately invite such a risk. Then an occasional "Augustus Does His Bit"—so silly that it is at once, out of consideration for the author's reputation, put back in the obscurity in which it belongs—interrupts the invariably interesting succession of the Shaw dramas.

The play just now at the Garrick Theatre has created perhaps more surmise as to its meaning than any of its predecessors. "Arms and the Man," "The Devil's Disciple," "Candida," "Mrs. Warren's Profession" and the works of that period surprised and

sometimes shocked if they did not confuse. Henry McBride is the first of the noted art critics to say that the piece represents the ideas of the cubists as applied to drama, which may well be true. The theory at least accounts for the state of contented amazement into which the three acts throw all who see them.

Cubistic Methods in Drama.

But the adoption of the cubistic theories by the dramatists does not account for the varying quality of the acts. The first seems to entertain all who see it more than any other part of the play. The second gets only harsh criticism for its share of the prevailing comment, while the third is somewhat more highly commended. It is not alone the inordinate length of the second act which makes the listeners uneasy. They have heard the Shaw talk for the opening division of the play, and the sparkling and some has not. There should be even some more brilliant conversation or else there should be a shorter scene of the final scene and the roar of the Zappin produce an emotional stimulus which is lacking in the long second act; so there is a sense of improvement to carry away from the theatre.

In spite of criticism which seems almost unrelievedly unfavorable, it is impossible not to feel a certain degree of interest throughout all the scenes. There is a certain amount of rapidity so intense that it fascinates. But the grip of "Heartbreak House" comes from no such quality. It is singular to hear the critics praise the quality of the play, and yet to find that the trite emotions as Elie's observation that after the heartbreak there is the end of happiness and the beginning of peace. Certainly this thought is familiar. After the storm and stress of youthful emotions and the torments of passion are ended, there may be never the same turbulent happiness in life, the "delicious cross" of the Italian can never be borne again. But the calmer contentment with its own rewards is still to be enjoyed, the peace that passeth all youthful understanding is still to dwell in the heart.

Best Drawn Character in Play.

Shaw did not have to seek far in search of his opinion. Possibly its closest to some hearers comes from its association with the best character in the play. None of the Shaw women are ever so well drawn as the hard, cerebral girls of which the heroine of "Heartbreak House" is an example. They wear a veneer of worldliness which ordinary experience could never scratch. Miss Riddon has not only the good fortune of acting the best drawn character in the play but she happens to give the best performance. This conjunction is not, however, novel in the theatre.

Something like a new Shaw or perhaps the older Shaw in a tender mood, a lyric mood indeed that is scarcely recognizable, peeps through the speech of Hesione, well disposed to tell of her heart. The visitor is telling her of a love affair and the older and much experienced woman answers:

"It takes the hours so fast, doesn't it? No tedious waiting to go to sleep at night and wondering whether you will have a bad night. How delightful it makes waking up in the morning! How much better than the happiest dream! All life transferred! No more dreams or any so interesting book

to read, because life is so much happier than any book. No desire but to be alone and not have to talk to any one; to be alone and just think about it."

Here is Shaw almost sentimental, but all of it is warm and bright with the suggestion of fresh love affair that will end in heartbreak and leave only the restfulness of the quiet waters behind the wave beaten mole as the future hope of man and woman.

Glowingly Human Element.

Miss Elsie Shannon has never imparted so much warmth and life to any part as she does to her incomprehensible figure in the comedy. It is a glowing human element in the play. Dudley Digges's portrayal of the pretentious boaster is masterly. Not a gesture nor an accent disturbs the truthfulness of the study. Mr. Forder might, were he somewhat heavier, more truthfully suggest the English man of the world, but his intellectual grasp of the philosopher is complete. Miss Watson is equally certain on the intellectual side of her portrayal. It is only unfortunate that her method of voice production makes it impossible for all that she speaks to be heard. Yet it is said that she was once an elocutionist.

Whatever disappointment there may be in the part of the retired sea captain is not the result of Mr. Perry's acting. The character never seems to have been fully developed. He should be considerably more eccentric or altogether normal. As it is he begins by exhibiting all the symptoms of madness of which his family speaks, but eventually settles down without any satisfactory explanation into the most conventional of them all. This out-of-control character is very uncertainly sketched, and no interpreter and no actor can give him any stronger than the author has.

In defence of returning once again to the consideration of this unusual and irritating, but as they say in the corner room of the Cafe Brevoort, strangely intriguing play, the writer can only plead the excuse that everybody else is doing the same. Whether Shaw and his Theatre Guild make a fortune or don't care a red cent out of "Heartbreak House" it nevertheless remains the most discussed play of the season; so much for the cubistic school of drama.

FOIL FOR THE COMEDIAN.

There are certain formulas usually followed to produce mirth, and while the words may be varied the methods seldom are. In this work there are usually two principals—the comedian whose action excites the mirth of the audience and the "straight" man who gives to him the cues for the line or action meant to be laughable. Most of the glory as well as the laughter is garnered by the pun who is the comedian and his companion is usually overlooked and given scarcely any more consideration than the scenery or the properties on the stage. As a matter of fact the "straight" man is just as essential to the proper combustion of laughter as the comedian.

George Le Maire, whose "Broadway Brevities 1920" is now at the Winter Garden, is one of the most adept "straight" men on the stage. With Bert Williams and Eddie Cantor he has helped to win laughter from huge audiences. His is the work which points the jokes. In order that the fun may be in the work itself, for the applause and laughter go to his companion.

Athletes in Chorus of Princeton Show

PRINCETON, N. J., Nov. 20.—The contention by some persons that presence in the cast or chorus of a college musical show, especially in a feminine part, was sure proof of the offensiveness of the guilty individual is pretty conclusively disproved by the presence of big Mike Calahan, captain of Princeton's unbeaten football team, in the chorus of this year's triangle show, which is to be seen in New York in December. Nor is Mike the only athlete to forsake the spotlight for the spotlight, for the same cast includes also the captain and the star halfback of the mummies found in an ancient Inca Temple.

"They Never Come Back" is the title of the Triangle Club 1920 effort, and as great a degree of success is looked for as last year's "Life of Surprise." The dialogue and lyrics are the work of E. H. Weaver, who scored such a hit in the 1919 production as *King Edward the Ninth*, and who also will be seen in a leading part, as will J. R. Forgan, who already has proved himself an exceptionally talented entertainer. The action of the play takes place in Cuzco, Peru, the story concerning the comic efforts of scientists to revive the mummies found in an ancient Inca Temple.

A musical score that has merit and melody is an important factor in the success of a musical. The new school clearly the reaction of the new school of decoration upon the collegiate mind. "They Never Come Back" will be given in the ballroom of the Waldorf-Astoria, both matinee and evening on December 18, after which the company will start an extensive holiday trip into the West.

OLD FAVORITES AT PALACE.

Eddie Leonard, Gus Edwards and Henry Lewis on Bill—Other Acts.

The Palace for Thanksgiving week will give to its patrons cause to be thankful with a triple headed bill. Eddie Leonard in his minstrel act, Gus Edwards appearing in person with a new song revue, and Henry Lewis, with the threefold offering. Others will be Miss Louise Gunning, with entertaining songs; Wood and Wyde, in "All Right, Eddie"; Burns and Fabritio, in "The Three of Them"; and Bobbs, Davis and Pelle and A. C. Astor.

The chief acts at other vaudeville houses follow:

RIVERSIDE—Eduardo and Miss Elsie Shannon, Corina Tilton Revue.

COLONIAL—Miss Elsie Ryan and company, "Not Yet Marie."

HAMILTON—Karyl Norman, Bert Clark and Miss Flavia Araco.

AMERICAN—Miss Laura Pierpont and company, Pearl Regay and company.

ALHAMBRA—George Whiting and Miss Sadie Burt in their revue; Yvette Ruhl.

ROYAL—The Misses Jane and Katherine Lee, Miss Florence Roberts.

BROADWAY—Toney and Norman, Handers and Miles.

REGENT—Al Lydell and Carleton Maey, James B. Carson and company.

COLISEUM—Clark and Bergman, Jean Granes.

AMERICAN—Trovato, violinist, Franklin, Charles and company.

TWENTY-THIRD STREET—Christie and Bennett, John W. Hanson and company.

The usual Sunday concert will be given at the Manhattan Opera House and the New Amsterdam Theatre.

SEASON OF OPERA COMIQUE.

A season of French opera comique will be given at the Theatre Francaise, auspices of the Cercle d'Art Francaise will open at the Belmont Theatre on December 26.

The performances, which will be open only to subscribers, will be given on fifteen Sunday evenings. The company, including fifteen principals, is from Paris.

TRAVELTALK ON HOLY LAND.

E. M. Newman's first Traveltalk this season, entitled "Jerusalem and the Holy Land," will be presented to-night at Carnegie Hall. In the new motion picture and color views the traveller will carry spectators to Jerusalem, Jericho, the Dead Sea, the River Jordan, Bethlehem, Hebron, Ramleh, Jaffa, the Plain of Sharon and Edsaron. Mr. Newman visited most of the Jewish colonies and studied the Zionist question.

MISS NASH DEFENDS HER FOREIGN ACCENT IN PLAY

Says She Found It Was More Effective in Spanish Drama.

Miss Mary Nash's foreign accent in "The Name Is Woman" was spoken of sharply by several commentators after the opening performance of this Spanish play, but the other day in her dressing room at the Playhouse she rose to the defence of that intonation with as much ardor as though it was her mother tongue.

"I don't speak broken English by any means," explained the star, "but I seek to give to my sentences the foreign intonation, rising at the end, without making them seem like a poor substitute for dialect. I don't know Spanish and never travelled in Spain, but my husband, Jose Ruben, is French, has travelled in Italy and Spain, knows the languages well and surely ought to be expected to understand something of the Latin temperament. It was on his suggestions that I based my interpretation of the part."

"And it seemed to me that in order to express an emotion character it was better to adopt some of the manner of that character's mode of speech. Not that I wished to appear like an immigrant trying to speak the English language. But I wanted to make the audience realize that they were looking at a foreign person, and not simply an American woman whose Spanish personality isn't even skin deep, but goes only as far as the outward Castilian garb."

"When I played this piece before going abroad I tried it with and without the accent on the road, and it was only after such a test that I discovered it conveyed a better effect with the touch of foreign spice in my tongue. And after all it's the effect to be gained that counts—when that has been achieved it doesn't matter so much what advantage you take of an unrelenting language."

"Effects can be gained or lost—in strongly emotional roles much better than in comedy, without having the results affect the actor, and that's why I like serious roles more than the comic. Besides, being dark and having black hair, I'm naturally cast of tragedy by fate, because managers and the public seem to think a brunette can't be really amusing. Only blondes can be funny. But another drawback for comic parts for me is that when your lines miss fire you dry up, too. With serious roles you can go on working with your heart in the part, because the response in applause isn't so immediate; but when you don't get a laugh in comedy you want to retire and collect your life insurance."

"The demoralizing effect that lack of appreciation has on players only proves that they're true soldiers after all. No matter how much the public reception of their performance affects them, they must give up. The minute you step on that stage you must act—act with all the force in you. If one actor fails

it may imperil the whole play. It's like an oarsman in a racing shell—if one of them lets up the entire crew falters, and it must be kept going for the glory of the college."

"There is no definite tradition to the same effect on the stage, and yet that palpable obligation grips you. You may think when you're away from the theatre that it doesn't really matter, but once you step on the stage you simply have to come up to the mark. I've had my ankle broken and been unable to put my foot down in the wings for the agony, yet the instant I was before the footlights it was entirely forgotten. That is an instance of the actor's stern responsibility which the public little realizes."

GLENDINNING'S RISE ON STAGE.

The New York playgoer's memory is so sorely taxed—what with the city's fifty odd theatres and new productions being made every week—that it is not surprising if he should have forgotten that Ernest Glendinning, who plays the hero in "Little Old New York" at the Plymouth Theatre, once appeared in a Winter Garden production and sang and danced opposite Miss Gaby Deslys.

After the year's run of the play the Opera House opportunity appeared and it was embraced because the young man believed it would add something of value to the stock of experience he was accumulating.

There followed other engagements, notable among which were those in "Truella" and "Experience." Last season Mr. Glendinning was with Miss Billie Burke in "Caesar's Wife." And now he is appearing in such illustrious stage company as John Jacob Astor, Cornelius Van Buren, Washington Irving and other historical personages with which Rida Johnson Young has peopled her comedy of New York as it was a century ago.

AT UPTOWN THEATRES.

The attraction at the Shubert Rivera next week will be Earl Carroll's unusual play "The Lady of the Lamp," with George Gail and the same cast that played at the Republic for the last five months.

Those who admire Miss Alice Brady on the screen and behind the footlights will have another opportunity to see her in person when she comes to the Bronx Opera House week beginning to-morrow in her new play, "Anna Ascends," by Harry Chapman Ford, in which she played at the Playhouse earlier. The same cast supports her.

NEW BURLESQUE AT COLUMBIA.

A two act burlesque written by William K. Wells, called "Girls in Every Thing," will be given at the Columbia Theatre next week by the Victory Belles company. A large company of players, headed by Eddie Dale and Scotty Friedell, will appear. Assisting the principal fun makers are Lynn Carter, Helen Andrews, Mildred Howell and Mattie De Lece.

BROADWAY BREVITIES GROWS.

George Le Maire's "Broadway Brevities" at the Winter Garden has had Bob Nelson and Frank Cronin, who write, play and sing their own compositions, added to the programme. Bert Williams has also augmented his part by introducing three new song numbers.

Happy in First Unmarried Role

Miss Roberta Arnold, Leading Woman for Frank Craven, Has Something to Say.

Any one who sees Miss Roberta Arnold playing opposite Frank Craven in "The First Year" must be prepared for a jolly old shock. For those who remember her portrayals of sarcastic married women in "Upstairs and Down" and "Adam and Eva" will be surprised to find she can depict in this comedy a character devoid of cynicism, and do it so well she doesn't need that big bow ribbon in the first act to indicate she's a rather ingenuous country girl.

But that person who views her thus would probably murmur: "Pshaw! I'll bet off the stage she's just as wise and perky as any of them. Casting her as a flip wife was the correct idea." Then prepare for the second seismic disturbance to the nervous system. In her dressing room at the Little Theatre Miss Arnold is just as naively enthusiastic as any country girl getting her first intoxicating whiff of the aroma of stage canvas, though a city is Miss Arnold's natural habitat. Her conversation doesn't bristle with the suggestion of hairpin stabs.

"I never was so happy in my life," she said the other day, "as I am in this play, even though I play a girl who's generally unhappy. Not only because Winchell Smith and John Golden are most pleasant to work with, and Frank Craven is exceptional to play with—he never takes advantage of the fact that he's the star and tries to be the whole play and the scenery at once. I like it also because at last I'm allowed to play an appealing sort of woman, and not one who thinks of others only so she can pilory them. This is the first unmarried part I've had, and it's agreeable to have one's freedom at last—on the stage."

Chance in Big City.

"When Oliver Morosco first brought me here for 'Upstairs and Down' I jumped at the chance, for after you've jumped in stock for months and been a 'coat defender' till you think you'll perish there, you'd rather go to appear in New York, even to standing on your head. But after I'd been here a while I realized that an actress shouldn't stay at one type of part, though that may mean giving your type of manager continually."

"A decided style appears to be necessary to attract notice in writing, painting, and music, but I don't think harping on one line will make you popular or accomplished in the theatre. Most of us would like to attain the eminence John Barrymore has reached, and he's done by starting with farce, switching to romance and plunging on tragedy."

"So I was more than glad when Mr. Golden sent for me and told me to get my voice ready for this kind of role. Though I was reared in a city and never had much experience of country life, I made up the character for myself, imagining that the average American girl should be like in Reading, Ill., where girls are probably just as average as elsewhere. I think it's by throwing one's mind into a part and not by any mechanical action that one acts a personality rather than speaks a part. Certainly that's the only thing I've found to suggest a 'man' in the character of a woman, the romantic side of the first act to the disturbed wife with a dinner breaking her back in the second. It establishes contact with the audience and you notice the difference on nights when your mind isn't in full operation, though you go through the motions the same as ever and speak with the same voice you've grown up with."

Born in San Francisco.

"While I was born in San Francisco and I'm loyal to my State, I'm not blind to go as are some native there who think the difference in climate makes a difference in the character of the people. The Golden Gate. And I think New York audiences have a viewpoint that's as fresh and wholesome as California sunshine. That's proven by the fact that days which aren't clean don't really flourish here for long, while productions like this are the life of the city. Once in a while a tragedy like 'Justice' is presented which makes you feel it's worth just to have tragedy around, but on the whole the greatest pleasure in life is in entertaining people—but not with 'nursery.'"

Miss Arnold comes naturally by a certain proficiency in handling the English language, for an uncle was dean of the Medical College of the University of California, and she herself mixed the higher education with fudge at that institution. She didn't indulge in any dramatic work there, but afterward attended a school of expression, doing Shakespearean roles which she has no hesitancy in pronouncing "awful." Then came a year and a half of stock in Los Angeles, which she considers valuable because now she knows how to introduce business when a stage direction says "Ad lib." Instead of exclaiming: "Oh my goodness, whatever shall I do?"

IN BROOKLYN THEATRES.

With a group of capable actors and actresses surrounding her Miss Madge Kennedy has deserted the "manicure" to return once more to the speaking stage. She will appear at the Montauk Theatre to-morrow in Henry W. Savage's latest production, "Cornered," a comedy drama. The Messrs. Shubert will present "Matinee" at the Majestic Theatre this week, with an extra matinee Thursday, Thanksgiving Day.

Thanksgiving Day's musical play is by Rida Johnson Young and Sigmund Romberg, and it comes back in its fourth season with Miss Elsie Van Buren, Miss Winthe Paulkner, Miss Sheridan, Miss Marie Patten and Senorita Pepita Granas.

Leo Carillo will return to vaudeville at the Orpheum. Others will be Lambert and Ray, Ernest Evans and company and Miss Fay Marbe.

Pat Rooney and Miss Marion Bent in "Rings of Smoke" will head the Bushwick bill.

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